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and blood flowed from his lips; his skin was dry, livid, and wrinkled like a piece of old parchment; when they came to touch him, there was nothing left but a heap of fetid cinders.

It was revealed to a monk who prayed and meditated on that night, that this corpse was that of an atheistic philosopher and an egotist, who bore the name of Jacobus; and the revealing voice added:

"He sought to place a sacrilegious hand upon the sacred edifice of the family, and God has destroyed him.

"The Christian family is the field in which God has sown his elect; the powers of hell shall not prevail against it.

"Glory to God in the highest, peace and good will on earth to his faithful children!"

Foreign Correspondence, Items, etc.

ENGLAND.—The exhibition of the Royal Academy is now open, and, judging by the various notices of it in private letters and by the corps of critics, it may be called a very tolerable affair. The only work by an American artist that we have seen any allusion to by the English press is a study, called "Blackberry Bush," by Richards, of Philadelphia. Cropsey, Peele, and Page have works in the gallery, but they are so badly hung as not to take the eye.—A good deal of fine writing by various critics has been bestowed upon Holman Hunt's last work, "The Finding of Christ in the Temple." One writer says, "Let the world ever so loudly announce its desire, love, and recognition of Genius, yet every original work, by the very fact of its originality, is sure to be first seen with a surprised displeasure;" it "shocks our taste," "our finest prejudices," "our bosom associations," and so on. From what we have read in the puffs of the same order, we fancy "The Finding of Christ" to be full of displeasing surprises in the way of labored details; of some significance, it may be, in relation to patience and perseverance, but none in relation to genuine Art. We extract from the Tribune a confirmation of the foregoing.

"The opinions expressed by American letter-writers in relation to the prominent paintings in the present Exhibition of the Royal Academy are strangely at variance with the criticisms which have appeared in the London journals. Our countrymen do not appear to be favorably impressed by the "Black Brunswicker" of Millais, and the "Flood of the Highlands," by Sir Edwin Landseer, which are so highly and universally extolled by British critics. And even Mr. Young, of *The Albion*, is rather severe upon Holman Hunt's "Finding of Christ in the Temple," which is extolled in the English papers as a miracle of art. It has been stated that this last picture was purchased by the great London picture dealer for \$25,000, and it has since been stated that three Manchester men had subscribed \$40,000 toward purchasing it for the new Free Art Gallery in Manchester."

The last financial item is so much dealer's clap-trap. It is time that money standards of merit be discountenanced.

The catalogue of the Royal Academy for this year, being its ninety-second exhibition, is of sixty pages quarto, and is sold for one shilling sterling. The notice to exhibitors states, among

other matters, that when pictures are sent, they must "be accompanied with a note (*written only on the first and third pages*), descriptive of them, as meant to be inserted in the catalogue. "No artist can exhibit more than eight different works. Honorary exhibitors are limited to one. Each exhibitor has a ticket of admission to the exhibition and the winter lectures. All pictures and drawings must be in gilt frames. Oil paintings under glass, and drawings with wide margins are inadmissible. Oval frames are to be avoided, as they are difficult of management. Miniatures with outer cases, must be fitted close to the gilt frames. Gold mountings, arched tops, and colored borderings of every description are inadmissible. There are but five honorary members, who fill the offices of chaplain, antiquary, secretary for foreign correspondence, professor of ancient history, and professor of ancient literature; thirty-eight academicians, two academician engravers, five professors respectively of painting, sculpture, architecture, perspective, and anatomy; nineteen associates, and five associate engravers. Nine hundred and forty works in oil, water-color, engravings, and medals, besides one hundred and fifty-one works of sculpture; in all ten hundred and ninety-six, are contributed by six hundred and thirty-six artists, entirely professional, with the exception of one gentleman, who sends a single work, he being of the profession of the church. The exhibitors from the United States are, Page, "Portrait of a Lady;" Cropsey, three studies of "Isle of Wight Scenery;" and I. T. Peele, "Happy Moments" and "Primrose Bank." Nearly all of the exhibitors live in or near London.

The "Old Water-Color Society" puts forth its fifty-sixth catalogue. The association consists of thirty-two members (of whom four are ladies), and eighteen associate exhibitors. The works exhibited, entirely painted in water-colors, number two hundred and eighty-one. Among them are "Pilchards—Study of Gold," "Mushrooms—Rose Grey;" two of a series painted for J. Ruskin, Esq., to be presented to schools of Art; "The Cave beneath the Holy Rock, Mosque of Omar, Jerusalem;" "The Jews Wailing at the Temple Wall;" both of which were painted on the spot BY COMMAND OF HER MAJESTY. The capitals are from the catalogue.

Differing from the other catalogues, which are all without covers, is that of the New Society of Painters in Water-Colors, which comes with grey cover, being "adorned with cuts." One full-page title is of arabesque ornament, embracing four figure-subjects illustrating Design; and at the beginning and end of the list of works is a vignette. These illustrations are, we believe, from the pencil of Webnert, some of whose works have been shown here. The catalogue gives the price, mostly in guineas, of every work for sale, *inclusive of frame and glass*. The old society especially states that the prices given for works in their room is in all cases *without* frame and glass. Both require a deposit in advance on all works sold. In the new society season tickets are sold for five shillings. Reservation of copyright of all works is made, unless special arrangement cede it to the purchaser of a work. There are forty members, ten of them ladies, and eighteen associates. Of these, Fifty-two are represented by 372 works, forty-two of which are not for sale. The aggregate value of the 340, as given, is £8373 4s. 6d., or 41,000 dollars. The highest-priced work is Queen Mab, by Tidey, £250. Eleven are priced at from £131 5s. to £100; six at £3 3s. The works in these exhibitions vary in size from four by six feet to three by four inches. This year the names of the best painters in water colors appear in full muster, as

contributors to both societies. Of the best works of these men very few have been seen here, and our people have but little idea of the beauty of a fine water-color exhibition.

"Modern Painters," vol. v., by John Ruskin, the last volume of the series, and a long time in preparation, is now ready for publication. This volume will be richly illustrative of the art of engraving, and very valuable on that account, whatever value Mr. Ruskin's thoughts may have. There are thirty-six engravings on steel, and one hundred engravings on wood, from works by various old and modern masters. Turner is represented by ten designs, Ruskin by sixteen, two of the former being engraved by Ruskin: various illustrations are drawn from Fra Angelico, Cuypp, Giorgione, Velasquez, Durer, and others. The subjects of the four parts of the text are, Leaf Beauty, Cloud Beauty, and Ideas of Relation; the last part subdivided into Invention Formal, and Invention Spiritual. Curiosity may be gratified by some of the titles of the chapters; we add a few of them. Under the head of Leaf Beauty, there are chapters entitled The Earth Veil, The Bud, the Leaf, The Leaf Monuments, The Shadows, Leaves Motionless. Under the head of Cloud Beauty, there are chapters on the Balancings, Flocks, and Chariots of Clouds, concluding with the Angel of the Sea. Of Invention Formal there is The Law of Help, The Task of the Least, The Rule of the Greatest, and The Law of Perfectness. Invention Spiritual has twelve chapters, some of which are on artists—Durer and Salvator, Poussin and Claude, Wouvermans and Angelico, for instance; others have titles similar in style to those above mentioned, such as The Dark Mirror, The Lance of Pallas, The Nereids' Guard, and Peace, which is the last in the book.

SCOTLAND.—The Royal Scottish Academy holds, in Edinburgh, this year, its thirty-fourth exhibition. The catalogue is in quarto form, and extends to fifty pages. From it we gather that Sir John Watson Gordon, "Limner to her Majesty in Scotland," is president; that there are four honorary members, who are respectively professors of ancient history, anatomy, antiquities, and ancient literature; that thirty constitute the body of academicians, of whom six are "Council for the time being;" and that nineteen associates are at present on the roll. Among the requirements from exhibitors are that "all works sent from a distance must be consigned to some person in town, in order that they may be unpacked, and sent to the galleries *without their cases*." "The frames of miniatures must in no case exceed two-and-a-half inches in width, and one in depth; and those whose greatest dimensions are six inches, cannot be allowed more than two in width and one in depth." "The frames of round, oval, and other unusually shaped pictures, must, in all cases, be square or oblong in outside form." All pictures have to be sent in gilt frames. Copies, paintings in enamel, and impressions from unpublished medals, in which cases the names of the original designers must be specified, are permitted, but no mere transcripts of the objects of natural history; no vignette portraits, nor any drawings without backgrounds (except architectural designs) can be received. The catalogue embraces 840 paintings, and 88 pieces of sculpture, the latter almost entirely composed of busts and medallion portraits. The contributors are 326, mostly residents of Scotland and England. Dusseldorf is rather largely represented, sixteen of its school contributing, among whom are the names, familiar to us, of O. Achenbach, Becker, Hubner. France is not represented, save in one work, from the pencil of a Scotchman, resident in Paris. American art has, from Galt (of Virginia), a

"Statue of a Bacchante," as far as we see, the only contribution of the school. Stewart Watson, who painted here many years ago, and whose works the visitors to the old Academy Rooms, in Clinton Hall, may recall, is an exhibitor of an "Italian Chapel," and a "Portrait of a Huntsman," and a "Hunter with Foals." "Fanny Fern," whether a Celtic or "our own," is one of I. A. Houston's subjects, and George Washington Brownlow, besides the unction of a revered name in his "prefix," quickens our belief that he has some claim on, or liking for us, he being responsible for a picture of "Sir Walter Scott, when a young boy, at Preston-Pans, controverting the opinions of the veteran Dougal Dalgetty, respecting the position and prospects of the armies during the American war of Independence." (See LOCKHART'S *Life of Scott*.)

The following letter explains itself. The article alluded to was not published in any "Crayon of an early date." We are glad to give Mr. Stillman's letter a place in our columns, it being the best answer we could make to various questions that have been put to us on the subject.

LONDON, May 30, 1860.

Editors of the Evening Transcript:

I see in a recent number of the Transcript a notice of an article on sculpture in the Cosmopolitan Art Journal attributed to me. As I never have written, and could not be induced to write a word for that periodical, will you permit me to say that I am not voluntarily a contributor to its pages, and that the article alluded to, if not from the Crayon of an early date, must be one which I wrote a number of years ago, for Putnam's Magazine, and which was lost in some way, between me and the editor, and which I used every effort to recall afterward without avail.

If it be this one, I am at a loss to tell how any honorable editor could have published it without my consent (especially with my name attached), which I should not have given now, because for several years I have refused to write *special* criticisms, and because the opinions I expressed in that article were crude, and not what I now hold.

In justice to myself and my relations to the brother artists named in the article, will you permit me this explanation, without which the article might produce a false impression.

Yours respectfully,

W. J. STILLMAN.

THE STEREOSCOPE FIFTEEN HUNDRED YEARS OLD.—At the sixth monthly meeting for the season of the Photographic Society of Scotland, Sir David Brewster, president, in the chair, the president read a paper entitled "Notice respecting the Invention of the Stereoscope in the Sixteenth Century, and of Binocular Drawings by Jacopo da Empoli, a Florentine artist." Sir David said that, inquiring into the history of the stereoscope, he found that its fundamental principle was well known even to Euclid, that it was distinctly described by Galen 1,500 years ago, and that Baptista Porta had, in 1599, given such a complete drawing of the two separate pictures as seen by each eye, and of the combined picture placed between them, that we recognize in it, not only the principle, but the construction of the stereoscope. Last summer, Dr. John Brown, while visiting the Musée Wicar at Lille, observed two drawings placed side by side and perfectly similar. These drawings were by Jacopo Chimenti da Empoli, a painter of the Florentine school, who was born in 1554, and died in 1640. They represent the same object from points of view slightly different. That on the right hand is from a point of view slightly to the left of that on the left hand. By converging the optic axes, the pictures could be united so as to produce an image in relief, as easily and as perfectly as with an ordinary stereograph.